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A judicious use of the browns will give all the light and dark tints that nuts require. The irregular elevated lines on raisins may be laid in with light sky blue and shaded with black; between these lines paint graded tints of violet of iron. The surfaces must be much flattened and the outlines uneven and soft.

If any silver articles, like fruit-knives or nut-picks, are introduced in designs, grade in the shades with pearl gray and touch a little black in the very deepest lines, sparing all lights. If there are reflected colors tint them in with a small blending brush, so that they may be vivid but soft, and they will help to give a burnished appearance to the silver.

H. C. GASKIN.

Art Needlework.

CHURCH APPLIQUÉ WORK.

VELVET, cloth, and cloths of gold and silver, are the most proper materials to be employed in appliqué on articles for the church. Silk velvets are very choice for the purpose. They should be of the best quality. The pile of the cheaper qualities is long and plushy looking, and impoverishes in effect by the slightest pressure, while that of the better kind is firm and close, though soft, and with ordinary care will undergo much usage, without detriment to its appearance.

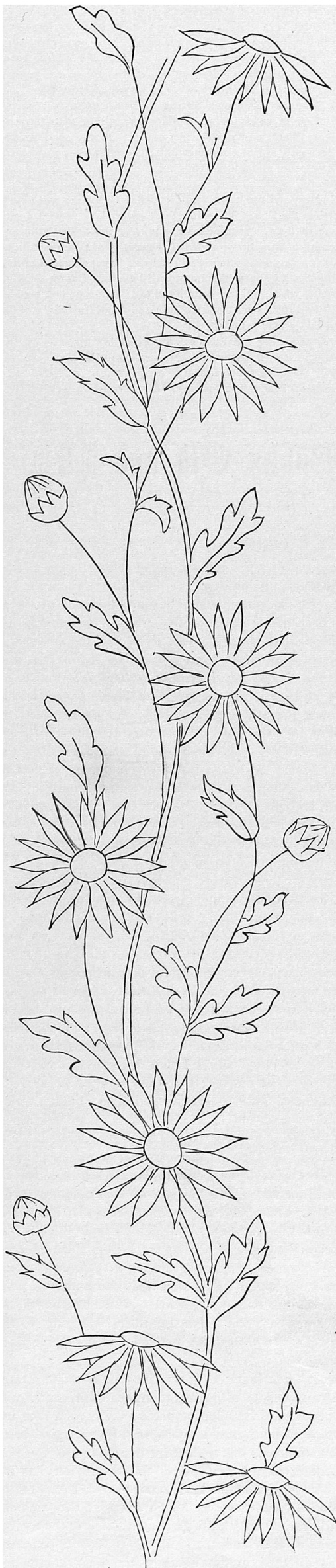
A black edging is usually the best for cloth of gold appliqué, any other color is liable to detract from its native richness. Cloth of silver may be used in the same manner, and under the same circumstances as cloth of gold, but it is apt to tarnish quickly, and should, therefore, be very cautiously brought into requisition, for works that are intended to last beyond a certain time. Cloth is the easiest of all materials to prepare for appliqué, the most ductile to work, and by far the most durable. It is especially good for applied works of large dimensions, as it will bear rolling, folding, or brushing, without injury. In lieu of the unseemly decoration of the walls of the sanctuary with texts painted on glazed calico, we strongly urge the votaries of church-needlework to substitute letters of cloth. They should be Lombardian or those of any other alphabet equally plain, and for mounting on the walls of the church, should be about six inches high. Red upon a white ground, or gold color, or white upon red, and each of them edged with black, would be good arrangements of color for effect.

From half a yard of cloth a large number of such letters may be cut, which will only require a black cord sewn round them to give a striking effect to an inscription which may be read as clearly at a distance of forty, as of four, feet, if only the letters be simple, and the contrast between them and their ground properly studied. By levying contributions on a circle of friends for pieces of cloth of various colors, however small, it would be quite possible for any lady, or community of ladies, to decorate an entire church in an humble district, in a rich and seemly manner, with applied work alone. Velvet may be introduced with cloth, and cloth of gold with both; but cloth appliqué by itself will repay the worker amply who exercises any amount of judgment and taste in executing it.

To prepare velvet, cloth, and cloths of gold and silver for appliqué, first strain a piece of rather thin holland tightly in a frame, and cover it all over with "embroidery paste," carefully removing even the most minute lump from the surface. Upon this pasted holland, while wet, lay the piece of velvet or other material of which the appliqué is to be, smoothing it over the holland with a soft handkerchief to insure its even adhesion everywhere. If there be a necessity for drying quickly, place the frame upright at a distance of four feet from the fire—holland side to the stove. But it is always best, if possible, to prepare the material the day before using, that it may dry naturally; the action of the fire being likely to injure some fabrics, as well as colors. The velvet, when perfectly dry, will be found tenaciously fixed to the holland, and may be removed from the frame.

Now, the entire design, or that portion of it intended to be formed of this material, is to be pounced through its pricked pattern on the holland side of the velvet, and traced correctly with a soft, black lead pencil, then cut out with sharp, strong, nail-scissors, and it will be ready for applying to the article it is designed to ornament.

Supposing a pattern to be designed for development in *applied work* of many colors, and, perhaps, materials. A piece of holland large enough to receive *all* the parts,



SOUTH KENSINGTON NEEDLEWORK DESIGN FOR A BORDER.

if possible, should be framed, and upon it the various pieces pasted. When dry, each one should be pounced and drawn, on the holland side, from an exact outline traced from that particular portion of the design it is to occupy.

In other words, an entire pattern may be divided into any number of parts, and each designed for a different color or material. But every portion, or section so designed, must be correctly traced, on a *separate* piece of paper, from the original drawing of the whole, then pounced from this tracing and cut out. When all the pieces are ready, and laid down in their places on the perfect pattern, they should register as truly as wood blocks in good color printing, or come together as accurately as the parts of a Chinese puzzle, and *will*, if our instructions are but fairly adhered to.

Sewing silk, in neat stitches, of the shade of the figure being applied, is best for securing it round the edges before cording. Coarse crochet silk makes a good edging for appliqué figures. Silk cords of all kinds are also used for the purpose. Of the latter those called spiral cords are the best. Twisted cords of silk and gold are likewise very suitable. Every description of cord for edging appliqué should be made moderately stiff, so that it may be turned sharply to describe the angles of a pattern well. Real gold twist is very beautiful for outlining small pieces of work; better still is pearl-purl, if its costliness be not an objection.

Treatment of the Designs.

THE CHINA-PAINTING DESIGNS.

PLATE 592 is a decoration for a chocolate jug—"Suc-cory." Jugs of the shape illustrated come in French china. The design given is for one side of the jug—reversing for the other side. For the flowers use deep ultramarine blue, shading and outlining with the same. For the stalks and leaves add apple green to brown green. For the border, and also for the stem-tips use deep red brown or violet of iron. For the outline of the border, the crackle pattern, and the divisions of the handle use black. Tint with silver yellow. A gold outline may be used with this design with good effect.

Plate 594 is a design of honeysuckles and butterflies for tile decoration. For the two upper left-hand butterflies use jonquil yellow, taking brown green and a little black mixed for the shading and slight indications of lines and markings on the wings. For the butterfly next below these, and a little to the right of them, mix a little deep blue with black to give a grayish black. And to produce the desired depth of coloring put this color on in two washes; erase the black from the spots and put on deep blue. But as this butterfly is no middle distance, this blue marking should not be too bright; over the two wings, in half shadow, on the right, wash a faint tint of the blue and black mixed. For the larger butterfly at the left-hand use carnation and a little yellow brown mixed for the light parts of the wings and all the spots on them. Shade with the same colors, and for the dark markings and lines mix a little deep blue with black; using this same coloring for the body of the butterfly. Use yellow brown for the lowest butterfly on the tile, shading with brown and black; also putting in all the darkest part of the wings and body with this dark coloring. The two butterflies at the top of the right-hand tile are to be in yellow, and use jonquil yellow for them, shading with brown green and a little black mixed. For the large butterfly below them use jonquil yellow, letting the same color appear in the spots on the wings, and putting in all the markings with black and a little brown green mixed with it. Shade with brown green and a little black mixed. Use jonquil yellow for the fourth butterfly, putting in the spots with brown green and black mixed, and using the same colors for the shadow on the wings and for the body. All the honeysuckle buds have a very pale yellowish tinge on them, near the stem, and over this part of the buds put on a delicate wash of mixing yellow, and use this same color for the flowers. Where shadows lie on them, and for gray shadows mix brown green and black. Use orange yellow for the stamens, and a touch of sepia at the anthers. For the small leaves at the base of the flower-stems mix a little mixing yellow with grass green and the same for the stems, but for the other leaves, and the main stems, use brown green, shading with the same. Outline the vine and flowers in brown green, or in two parts brown No. 17, and one part deep purple mixed.

THE FLIGHT OF SWALLOWS (Pages 110, 111).

THIS charming design may be applied to various decorative purposes, but from its general form and composition, is especially adapted for painting either in oil or water-colors, upon the bottom of a window-shade of bolting cloth, fine French muslin, or India silk. If preferred, the square line of the border may be omitted. The subject may also be used effectively to decorate the outside of a portfolio. If the portfolio is to be used for music, the inscription "When the Swallows Homeward Fly" would add interest if painted beneath the design.

The general scheme of color to be observed is as follows: The leaves of the Virginia creeper a rich, warm green, with yellow and red touches on the edges and extreme end of many of them. The tendrils are generally light, warm yellowish pink qualified by gray. The stems are light reddish brown greatly qualified by grays.